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Linear Motion

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Linear Motion

Madeline Moore, Columbia College Chicago

Minimal, Line, Movement

This design titled, *Linear Motion*, balances lines, angles, and curves to materialize asymmetry. From short sleeve, to even shorter sleeve, and from high hem spiraling down to low hem, the placement of colliding lines, directs the viewer's eye to intently follow the flow of the seams.

This visual flow is derived from the mathematical concept of linear motion and how movement is measured and recorded through lines on graphs and charts. The slight upward curve depicting accelerating motion is presented in the curved top edge of the pocket which then transitions to a downward curve of deceleration as it wraps over the shoulder down to the center back.

The configuration of lineation that include the layers of the skirt and the hem of the top, are



influenced by the innovative work from architect, Frank Lloyd Wright. Buildings in particular include the Guggenheim, which inspired the hems to spiral around the body, corresponding to the spiral ramp design that eliminated the need of stairs in the museum. Wright described how "these geometric forms suggest certain human ideas, moods, sentiments – as for instance: the circle, infinity; the triangle, structural unity; the spiral, organic progress; the square, integrity" (Rudenstine 204).

Furthermore, just as an architect pays an equal amount of attention to the details of the exterior of a building as to the interior of a building, techniques employed in the making of this design include the use of black satin bias tape to encase each individual seam, highlighting the line work calculated within the interior construction of the garments.

Design details within the construction also include a concealed front placket patterned on a slight diagonal, allowing the collar to button up off- center, swaying the eye in the right direction. This concealment also

prohibits the buttons from distracting the smooth passage of the lines and maintains the minimal and clean aesthetic of the design.

For practicality and wearability, another detail not visible from the exterior, is a patch pocket sewn within the larger triangular pocket. This provides an added convenience without detracting from the external appearance. Likewise, the choice of stretch denim made from a Cotton and Lycra blend rightfully supports the structural and sleek nature of the garments while preserving the comfortability and wearability of the outfit.

Works Cited

Rudenstine, Angelica Zander. *The Guggenheim Museum Collection: Paintings, 1880–1945*, New York: Solomon R. Guggenheim Museum, 1976, p. 204.